

CINEVISION LTÉE

annual report

FOR THE YEAR ENDED MAY 31, 1973



THREE SISTERS
A FILM DIRECTED BY
LAURENCE OLIVER

③

ALPHABETICAL ORDER
CYRIL CUSACK
IAN HOLM
MICHAEL JAYSTON
VIVIEN MERCHANT
TERENCE RIGBY
PAUL ROGERS
IN
HAROLD PINTER'S



THE HOMEcoming

A FILM DIRECTED BY
PETER HALL

⑦

LEE MARVIN
FREDRIC MARCH
ROBERT RYAN
JEFF BRIDGES
BRADFORD DILLMAN
IN
EUGENE O'NEILL'S



THE GERMAN COMETH

A FILM DIRECTED BY
JOHN FRANKENHEIMER

⑧

BROCK PETERS
MELBA MOORE
RAYMOND ST. JACQUES
IN
KURT WEILL &
MAXWELL ANDERSON'S



Lost in the Stars

A FILM DIRECTED BY
DANIEL MANN
SCREENPLAY BY
ALFRED HAYES

'The Homecoming' Makes Fine Film

By JOE BALTAGE

There's no reason in the world...
NEW YORK TIMES, TUESDAY, NOVEMBER 13,

Film: 'The Homecoming'

Hall Deftly Directs
Pinter's Screenplay

By VINCENT...

The movies

AFT does Pinter proud

First A.F.T. film
is 4-star entertainer

'Homecoming' top 'theater'

'Iceman' a Masterpiece
Now Playing

Fred Wright
Entertainment Writer

'Delicate Balance' Stunning

'Iceman' Triumphs as Film

Busted Barroom Dreams
Make Heroic Drama
In 'The Iceman Cometh'

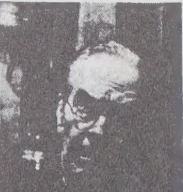
Review
Wrong—at least in this delicate balance.

Arts In Review

O'Neill's 'Iceman' Is Fine Start For Film Series

By William C. Glackin
San Arts Editor

WITH EUGENE O'Neill's
'The Iceman Cometh,'
which opened a limited run
yesterday at the Showcase
and Crossroads Cinemas,
the new American Film
Theater takes a vaulting
step toward its ambitious
goal of creating "a new era
in motion pictures."



With this long, gripping,
eloquently faithful movie
version of a great Ameri-
can play, AFT's producers
demonstrate both the feasi-
bility of their basic idea—
to put first rate talent to
work on first rate plays
without compromising the
material—and their fidelity
to it.



are not movie versions of
stage productions. They
are real movies. But they
are free of the gimmicks usu-
ally added to attract the wid-
est possible audience.
There is no background
music in 'The Iceman Com-
eth,' for instance. Neither
is the story "opened up" by
inventing scenes out of
doors, since the basic idea
of the story is that the
boozy has-beens in Harry
Hope's Last Chance Saloon
are afraid to go outside and
face reality. A half hour has
been edited from the four-
and-one-half hour original
by O'Neill's old friend
Thomas Quinn Curtis, but
nobody has invented any
new lines. (There are two
short intermissions.)

man whose semiannual vis-
its are high points of their
years. But when Hickey ar-
rives, he has changed. He
has seen the light about il-
lusion and reality, and he
insists on selling it to them.
In the process, of course, he
makes them miserable. Ulti-
mately, he is forced to re-
veal that his new-found
reality is itself an illusion.

Relentlessly, sometimes
repetitiously but with the
unwavering power that
comes from human truth
deeply seen, O'Neill reveals
these human beings layer
by layer, bit by bit until we
know them in a profoundly
affecting way, and to a de-
gree, know them to be our-
selves. He even brings us,
now and then to laughter

well spoken as the gentle
Jimmy Tomorrow. The
sight of indignation and
fear fighting for mastery in
his rheumy eyes as Hickey
shoves him toward the door
might stand as one exam-
plar of the brilliance and
power that marks every de-
tailed scene in this magis-
terial play.



THE SCREEN version, directed
with marvelous sympathy and care by
American director John Frankenhe-
imer, will run Monday and Tuesday in
the Detroit-area AFT theaters. It is an
heroic picture, and not simply because
it runs to more than four hours with
its two intermissions.

The massive thing is so long and sta-
tionary that it makes "Gone With the
Wind" seem like child's play. But it
isn't. 'The Iceman Cometh' is a play
about that darling Irish black humor
O'Neill's that one finds, like new
stones in dark sod, in the gloomiest
places.

You imagine, if you will—I can't—
gloomier place than Harry Hope's
saloon.

But on in 1912, the
one Theod
salesman
up on one
by them
ing. Hickey
wrong direc
up and bus
one by one.
'The Iceman

'Iceman' Triumphs as Film

By BRIDGET BYRNE
Herald Examiner Staff Writer

We stand back somewhat in awe of great literature. We
cherish each word, each nuance, and fear the tamperer the
adapter, the interpreter.

proscenium arch intrudes. Harry Hope's Last Chance Sa-
loon exists solidly, legitimately sprung live straight from O'Ne-
ill's vision.

THE SACRAMENTO BEE Tuesday, October 30, 1973 Page B5

The Iceman Cometh

What works in the theatre doesn't
necessarily work on film, not even with
the help of suppurative acting, good
sets, fine camerawork and film editing.
John Frankenheimer's film of the
Iceman Cometh, the first of eight
American plays to be presented by the
American Film Theatre, a grandiose
scheme invented by Ely Landau who
also produced by Ely Landau who
can be most three great performances
to consider the nature of the human
identity? So, whether 'The Iceman
Cometh' is a movie in the traditional
sense hardly matters at all.

Thus, liquor loses its magical
powers, elegantly disappears; one by one,
each learns to hate Hickey, the
preacher's kid from Indiana, who
peddles what he calls the truth like the
successful what he calls the truth like the
Even Hope's elaborate solemn he is.
particularity no toy for Hickey, is a
reputation of American actor of death
Cant Cavett interview, and 'The Iceman
Cometh' is a thrilling end of the
defense. There isn't a bad proof of it.
kind of performance, and 'The Iceman
Hickey actors and Jeff Bridges
celebrated, is a
ade it.

By DON NEWMAN
Press Staff Writer
A distinguished cast in one
of American playwright Ed-
ward Albee's better efforts,
'A Delicate Balance,' opened
the eight-part American Film
Theatre series Monday night,
getting it off to a good start.

'Iceman' Opens AFT Series

Continued from 16th Page man is the relief barten- tistic success and a va
think, as fine a thing as der, fighting the host his
Marvin has even...

Film for 'Lost Aud...

Review
Wrong—at least in this delicate balance.

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Herald Examiner Staff Writer

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Board of Directors

William Grzywacz
Melvin Hoppenheim
Richard I. Kaufman
Joel A. Pinsky

Officers

Melvin Hoppenheim, President
Joel A. Pinsky, Secretary
Richard I. Kaufman, C.A., Treasurer

Transfer Agent and Registrar

Guaranty Trust Company of Canada
Montreal, Quebec.

Auditors

Fuller Jenks Landau,
Montreal, Quebec.

Counsel

Mendelson, Selick, Gross & Pinsky,
Montreal, Quebec.

Glass, Greenberg & Irwin,
New York, New York.

Listed

Canadian Stock Exchange,
Montreal, Quebec.

Symbol—CVI

Head Office

2000 Northcliffe Avenue,
Montreal, Quebec.

Subsidiaries

Cinevision (Ontario) Limited,
2264 Lakeshore Blvd. W.,
Toronto, Ontario.

Cinevision Studios Ltd.,
2000 Northcliffe Avenue,
Montreal, Quebec.

AFT Distributing Corporation,
1350 Avenue of the Americas,
New York, New York
(50% owned)

Investments in Film Properties

45⁵/₆% carried interest in
eight major motion
pictures (see cover)

*Pour recevoir ce rapport annuel en français,
s'il-vous-plaît écrivez à :*

Cinevision Ltée.
2000 Northcliffe Avenue,
Montreal, Quebec.



Report to Shareholders

We are pleased to present the first Annual Report of Cinevision Ltée., and to review the results of operations for the year ended May 31, 1973, in conjunction with the current status of your Company's affairs.

Operating Results

Revenues and consolidated net earnings for fiscal 1973 set new records of \$1,217,546 and \$170,219 respectively. Earnings per share, based on the weighted average number of shares outstanding, were \$0.22. Exercise of share purchase warrants and employees' incentive stock options outstanding would not dilute the earnings per share stated herein.

For the quarter ended August 31, 1973, being the first quarter of fiscal 1974, revenues amounted to \$328,316, with net earnings of \$45,303. These results do not allow for any contribution from THE AMERICAN FILM THEATRE, as this project only commenced commercial operations at the end of October 1973. However, this trend is indicative of the continuing strength of your Company's Canadian operations, which is the leasing of motion picture cameras, lenses and related accessories, as well as lighting, power-generating and sound equipment.

The American Film Theatre, and AFT Distributing Corporation

In December 1972, your Company entered into an agreement with the Ely Landau Organization, Inc., et al, which provided for our investment of \$2,750,000, a sum which purchased for the Company a 45⁵/₆% carried interest in eight film properties and a like percentage interest in the division of profits from these designated films. Subsequently, by investing an additional \$1,505,000 in AFT Distributing Corporation, the Company purchased a 50% interest in said corporation. Ely Landau, the founder of THE AMERICAN FILM THEATRE, acquired the other 50% of this Company, AFT Distributing Corporation owns the world-wide distribution rights to the eight films.

THE AMERICAN FILM THEATRE, the world's first operative "national theatre-on-film", is a project devoted to the making of motion pictures that do not play down to the lowest common denominator of the human mind. Believing that in an era in which the film market is glutted with sex, violence, racism, exploitation and outright pornography, Ely Landau determined that there was a vast segment of the public that wanted and deserved something more. THE AMERICAN FILM THEATRE is bringing masterpieces of the theatre, on film, performed by consummate artists, under the guidance of major directors, to audiences everywhere.

We are pleased to report that this project has developed as planned, and the release of the films commenced on October 29, 1973, in over 500

theatres across North America, on a limited subscription basis.

For clarification, we would like to take this opportunity to point out to our shareholders that your Company's 45⁵/₆% interest in the eight film properties is not limited to any monies received during this first season of THE AMERICAN FILM THEATRE. The agreements provide that your Company's interest in these properties is not finite in time, but provide that Cinevision Ltée. will continue to receive its proportionate share of all future income derived from the release of these pictures, whether it be through general release, foreign distribution, television rights, in-flight movies, or any other future commercial showing of the properties.

Common Stock Underwritings

As reflected on the enclosed Consolidated Balance Sheet, the net worth of your Company increased from \$151,541 to \$4,580,031 during the year ended May 31, 1973. The bulk of this dramatic increase can be accounted for by a series of equity financings completed during this past fiscal period as outlined herein. The Company's first public offering occurred in October 1972, when 600,000 common shares were sold, to yield the Company net proceeds of \$600,000. The financing of our investment of \$2,750,000 for the production of the eight major motion pictures with the Ely Landau Organization, Inc., et al, was made possible through a share offering in January 1973. Cinevision Ltée. sold 500,000 treasury shares to the public, with net proceeds to the Company of \$3,350,000. The shares offered in January 1973 were accompanied by warrants to purchase a further 525,000 common shares exercisable at \$8.00 per share up to December 31, 1973, and then at \$9.00 per share up to December 31, 1974. In February 1973, 40,000 of these share purchase warrants were exercised, which resulted in an additional \$320,000 increase to the Company's treasury.

Therefore, in summary, your Company raised in excess of four and a quarter million dollars through a series of public financings in the year ended May 31, 1973.

Summary

As disclosed throughout this Annual Report, the Company has committed a large portion of its assets to the production and distribution of what we believe to be a significant market in the film industry. However, as we did point out in the highlights of operating results, the historical business of the Company has, and continues to, contribute significantly to Cinevision's success.

We would like to take this opportunity to thank all of our employees, friends and business associates for their dedicated efforts in helping us reach our current level of corporate development.

Submitted on behalf
of the Board

Melvin Hoppenheim
President

November 15, 1973

Financial Highlights

for the year ended May 31, 1973

Results

	<u>1973</u>	<u>1972</u> (11 months)
Revenue	\$1,217,546	\$ 604,035
Earnings before taxes	333,523	37,516
Net earnings	170,219	27,117
Weighted average earnings per share	0.22	0.13

Year-End Position

Working capital (negative)	2,279,551	(297,847)
Shareholders' equity	4,580,031	151,541
Common shares outstanding	1,342,100	200,000

(Incorporated under the laws of Quebec)

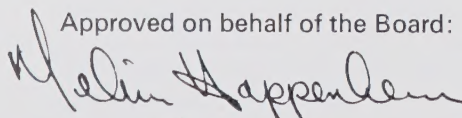
Consolidated Balance Sheet as at May 31, 1973

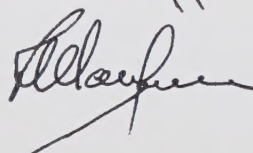
(With comparative figures as at May 31, 1972)

ASSETS

	<u>1973</u>	<u>1972</u>
Current:		
Cash and short-term deposits (Note 2)	\$ 793,942	\$ —
Accounts receivable	181,613	141,160
Inventories of parts and supplies at the lower of cost and net realizable value	69,628	27,230
Interest receivable	18,940	—
Income taxes receivable	4,629	—
Prepaid expenses and deposits	6,342	3,175
Investments in film properties (Note 3)	2,051,099	14,000
	<u>3,126,193</u>	<u>185,565</u>
 Investment and advance (Note 4)	 <u>1,563,568</u>	 <u>—</u>
 Fixed:		
Revenue producing equipment	1,164,780	848,962
Furniture and fixtures	43,043	41,224
Leasehold improvements	27,729	26,724
	<u>1,235,552</u>	<u>916,910</u>
At cost	1,235,552	916,910
Accumulated depreciation and amortization (Note 5)	412,405	298,572
	<u>823,147</u>	<u>618,338</u>
 Other:		
Deferred charges	—	9,375
	<u>\$5,512,908</u>	<u>\$813,278</u>

Approved on behalf of the Board:

 , Director

 , Director

LIABILITIES**1973****1972****Current:**

Bank indebtedness (Note 6)

\$ 395,329

\$321,184

Accounts payable and accrued liabilities

142,530

83,105

Income taxes payable

—

8,195

Current portion of long-term debt

—

70,928

Loan payable

200,000

—

Deferred income taxes (Note 7)

108,783

—

846,642**483,412****Long-term debt**

—

23,422**Due to shareholders (non-interest bearing)**

—

108,925**Deferred income taxes (Note 7)****86,235****45,978****SHAREHOLDERS' EQUITY**

Capital stock (Note 8)

4,273,800

1,000

Retained earnings

306,231**150,541****4,580,031****151,541****\$5,512,908****\$813,278**

(See accompanying notes to the consolidated financial statements)

**Consolidated Statement of Earnings and Retained Earnings
for the year ended May 31, 1973**

(With comparative figures for the eleven months ended May 31, 1972)

	<u>1973</u>	<u>1972</u>
Earnings:		
Rental income	\$1,155,021	\$604,035
Interest income	62,525	—
	<u>1,217,546</u>	<u>604,035</u>
Operating expenses	734,579	468,275
Depreciation and amortization	119,374	74,859
Interest and finance charges	30,070	23,385
	<u>884,023</u>	<u>566,519</u>
Earnings before income taxes	333,523	37,516
Provision for income taxes	163,304	10,399
Net earnings for the period	<u>\$ 170,219</u>	<u>\$ 27,117</u>
Weighted average earnings per share (Note 9)	\$.22	\$.13
The number of shares used in the determination of weighted average earnings per share is	781,278	200,000
Retained earnings:		
Balance at beginning of period	\$ 150,541	\$123,424
Net earnings for the period	170,219	27,117
Costs of public financing (net of applicable income taxes)	(14,529)	—
Balance at end of period	<u>\$ 306,231</u>	<u>\$150,541</u>

Consolidated Statement of Changes in Financial Position for the year ended May 31, 1973

(With comparative figures for the eleven months ended May 31, 1972)

	1973	1972
Source of working capital:		
Net earnings for the period	\$ 170,219	\$ 27,117
Charges not requiring an outlay of funds:		
Depreciation and amortization	119,374	74,859
Amortization of organization expenses	—	1,297
Deferred income taxes	40,257	7,284
Working capital provided by operations	329,850	110,557
Capital stock issued for cash	4,272,800	—
	<u>4,602,650</u>	<u>110,557</u>
 Use of working capital:		
Additions to fixed assets—net	324,183	185,124
Repayments of shareholders loans	108,925	5,079
Deferred charges	(9,375)	9,375
Organization expenses	—	387
Decrease (increase) in long-term debt—net	23,422	(10,263)
Investment and advance	1,563,568	—
Costs of public financing (net of applicable income taxes)	14,529	—
	<u>2,025,252</u>	<u>189,702</u>
 Increase (decrease) in working capital	<u><u>\$2,577,398</u></u>	<u><u>\$ (79,145)</u></u>

(See accompanying notes to the consolidated financial statements)

Consolidated Statement of Changes in Financial Position (cont'd)
for the year ended May 31, 1973

(With comparative figures for the eleven months ended May 31, 1972)

	<u>1973</u>	<u>1972</u>
The increase (decrease) in working capital is accounted for as follows:		
Increase (decrease) in current assets—		
Cash and short-term deposits	\$ 793,942	\$ —
Accounts receivable	40,453	55,446
Inventories	42,398	20,279
Employee loans	—	(4,168)
Interest receivable	18,940	—
Income taxes receivable	4,629	—
Prepaid expenses and deposits	3,167	3,175
Investments in film properties	2,037,099	14,000
	<u>2,940,628</u>	<u>88,732</u>
Increase (decrease) in current liabilities—		
Bank indebtedness	74,145	130,226
Accounts payable and accrued liabilities	59,425	50,320
Income taxes payable	(8,195)	(14,686)
Current portion of long-term debt	(70,928)	2,017
Loan payable	200,000	—
Deferred income taxes	108,783	—
	<u>363,230</u>	<u>167,877</u>
 Increase (decrease) in working capital	 2,577,398	 (79,145)
Working capital (deficiency) at beginning of period	(297,847)	(218,702)
 Working capital (deficiency) at end of period	 <u><u>\$2,279,551</u></u>	 <u><u>\$(297,847)</u></u>

Notes to Consolidated Financial Statements, May 31, 1973

1. Principles of consolidation :

The consolidated financial statements are prepared in accordance with generally accepted accounting principles and include the accounts of its subsidiaries—Cinevision (Ontario) Limited and Cinevision Studios Ltd. All significant inter-company transactions have been eliminated.

2. Cash and short-term deposits:

The cash and short-term deposits are restricted funds to be used only for the completion of the eight motion picture films referred to in Note 3.

3. Investments in film properties:

The Company has invested \$2,747,488 (\$2,750,000 U.S.) for a 45⁵/₆% interest in eight motion picture film properties, presently being produced. Of this investment \$1,953,546 has been advanced as at May 31, 1973 and has been included in "Investments in film properties". The remaining balance of \$793,942 is represented by cash and short-term deposits. (restricted as outlined in Note 2).

The Company's right to recover its investment is subordinated to the recovery of the investment by the producer and is payable only out of "Producer's Share of Gross Receipts"

The Company has not established an amortization policy with respect to the films as distribution has not commenced. Although unamortized costs of the film properties may not be realized in one year, they have been classified as a current asset in accordance with industry practice as at May 31, 1973.

4. Investment and advance:

The Company owns 50% of the capital stock of AFT Distributing Corporation, a U.S. corporation which maintains sole distribution rights to the eight motion picture film properties described in Note 3. In addition, the Company has advanced \$1,500,844 (\$1,500,000 U.S.) to the distribution company of which \$1,000,000 is due January 26, 1975 and bears interest at 1½% over the prevailing U.S. prime rate with the remaining \$500,000 at 2% over the prevailing U.S. prime rate. The \$1,000,000 with interest thereon is subordinated to the distribution company's bankers. The \$500,000 with interest thereon is secured by assignment of the producers right, title and interest in and to "Producer's Share of Gross Receipts" and is subordinated to the producer's bank loans with interest thereon.

5. Depreciation and amortization:

Depreciation and amortization is computed on the diminishing balance method at rates based upon the estimated lives of the assets as follows:

Revenue producing equipment (excluding mobile units)	10%
Mobile units	30%
Furniture and fixtures	20%
Leasehold improvements	20%

6. Bank indebtedness:

The bank indebtedness is secured by an assignment of the accounts receivable, security given pursuant to Section 88 of the Bank Act and a floating charge of \$1,000,000 on all other assets.

7. Deferred income taxes:

Current—

Deferred income taxes result from claiming amortization on investments in film properties for income tax purposes.

Long-term—

Deferred income taxes result from providing less depreciation and amortization on fixed assets in the accounts than claimed for income tax purposes.

Notes to Consolidated Financial Statements, May 31, 1973 (cont'd)

8. Capital stock:

(a) Authorized

Supplementary letters patent dated August 17, 1972 subdivided the capital stock of the Company from 1,000 common shares of \$1 par value to 200,000 common shares without nominal or par value, increased the authorized capital stock to 1,000,000 common shares without nominal or par value, the aggregate value not to exceed \$1,000,000 and annulled the authorized and unissued 39,000 1% non-cumulative redeemable preferred shares of \$1 par value. Supplementary letters patent dated December 29, 1972 further increased the authorized capital stock of the company from 1,000,000 common shares without nominal or par value to 5,000,000 common shares without nominal or par value and, the aggregate value for which shares could be issued was increased from \$1,000,000 to \$5,000,000. On January 16, 1973 the directors of the Company adopted a resolution increasing the aggregate value for which such shares could be issued from \$5,000,000 to \$9,000,000.

(b) Issued and fully paid

	Shares	Amount
Balance May 31, 1972	1,000	\$ 1,000
Subdivided shares, August 17, 1972	199,000	—
	200,000	1,000
Shares issued for cash, October 17, 1972	600,000	600,000
Shares issued for cash, January 4, 1973	500,000	3,350,000
Warrants exercised	40,100	320,800
Options exercised	2,000	2,000
	<u>1,342,100</u>	<u>\$4,273,800</u>

(c) Stock option plan

The Company has granted certain employees, officers and directors, options to purchase from the Company 40,000 shares of the capital stock at \$1 per share exercisable at a maximum of 8,000 shares per annum for the years 1973 to 1977.

The optionees may exercise in a subsequent year any portion of the options not exercised in the previous years. The options are valid only as long as the optionee is an officer, director or employee of the Company or its subsidiaries.

As at May 31, 1973 there were 38,000 stock options outstanding.

(d) Warrants

Warrants to purchase 525,000 common shares were issued in connection with an Underwriting Agreement dated January 4, 1973. The warrants are exercisable at \$8 per share to December 31, 1973 and \$9 per share to December 31, 1974.

At May 31, 1973 there were 484,900 warrants outstanding.

9. Earnings per share:

The effect on the earnings per share would be anti-dilutive if the 484,900 warrants and 38,000 stock options had been exercised during the year, and the funds received therefrom invested at a 7% rate of return. (3½% net of applicable income taxes).

10. Commitments:

- (a) The Company and a subsidiary have entered into lease agreements maturing in 1973 and 1974. Annual rentals under these lease agreements aggregate approximately \$30,500.
- (b) The Company and a subsidiary have executed two five-year employment contracts expiring in 1977, totalling \$55,000 per annum with annual increases of \$5,500 commencing in 1973.
- (c) The Company has executed a three-year consulting agreement for \$12,000 per annum commencing November 1972.

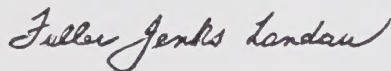
Auditors' Report

To the Shareholders of
Cinevision Ltée

We have examined the consolidated balance sheet of Cinevision Ltée and its subsidiaries as at May 31, 1973 and the consolidated statements of earnings and retained earnings and changes in financial position for the year then ended. Our examination included a general review of the accounting procedures and such tests of accounting records and other supporting evidence as we considered necessary in the circumstances.

The investment in film properties and the investment and advance are shown at cost (see Notes 3 and 4). Their ultimate realization is dependant upon the successful distribution and acceptance of the films. .

In our opinion, subject to the realization of the investments and advance, these consolidated financial statements present fairly the financial position of the companies as at May 31, 1973 and the results of their operations and changes in financial position for the year then ended, in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding period.



Chartered Accountants

Montreal, Quebec

July 13, 1973.

"Delicate Balance" begins to fulfill our high expectations...
American Film Theatre productions. Take that as no small praise, since we
expected challenging, provocative film entertainment for adults or, if you like, debut for the AFT.....
adult films that will give adult films a good name again.
SUSAN STARK, DETROIT FREE PRESS

...Equal to the source material both in power and profundity.....the
st is superb to a man...and a woman, Vivien Merchant...
GENE SISKEL, CHICAGO TRIBUNE

...Homecoming is nothing less than superb,
ceptional....Halls' direction is flawless

...Fine a Homecoming as money is able to buy...
rection the filmed performance is as vigour
nesitive as anyone could desire. The actin
dominating the stage with his performance
ERNE

...success.....the whole cast of six is su
ED BLANK, PITTSB

...as Max.....

...been given a solid, straightforward render
The professionalism that pervades A Delic
ality for The American Film Theatre and th
in its initial series.
KEN BARWARD, DET

A DELICATE BALANCE

...n a year curiously devoid of even one blockbuster, there emerges the
perfectionism of the AFT's A Delicate Balance....thrillingly acted and
rected into a masterwork of film. Katharine Hepburn at her best.
CANDICE RUSSELL, MIAMI HERALD

...e highly commendable version of one of the great plays
...Fredric March is excellent, also notable are Robert
Bridges.....
FRANCES HERRIDGE, NEW YORK POST

Paul Scofield is superb as Tobias....Katharine Hepburn, all that Albee
must have dreamed of. A Delicate Balance is a delicate triumph....
GEORGE ANTHONY, TORONTO SUN

...of Harold Pinter's play. Paul Rogers is simply stupendous.....a s
great in store with this excellent film ve

MARY KNOBLAUCH, CHICAGO TODAY

Katharine Hepburn defended the reputation of American Actors in a recent Cava
interview, and The Iceman Cometh is thrilling proof of that defense. There
a bad performance in the whole movie, and Robert Ryan, Fredric March and Jeff
Bridges give the kind of performances that have made English actors legendary

HOLLYWOOD REPORTER

Perhaps the greatest thesis play of the
given a straightforward, faithful produc
understanding to Larry's weakness that th
is superb.....
PAUL

Stunningly translated to the screen....
direction uncanny.....this is a glorious

The camera become the perfect transmitt
atmosphere, push for impact, dolly aroun
O'Neill's superb creation to flow round
within the claustrophobic shuttered stale

A handsomely mounted production....Rob
Harry is superb.....Jeff Bridges is a b
despair and hope.... Bradford Dillman's
the experience is very special.....

....stark, anguished, eloquent....this is the best O'Neill on film.
has begun extraordinarily well...a solid achievement....
KEVEN KELLY, BOSTON GLOBE

The Iceman Cometh is magnificent, engrossing, a once in a lifetime chance to
see great theatre transposed to the screen.....
JEFFREY LYONS, WPIX TV, NEW YORK

This fall, in some 400 communities across our country, the houselights will dim and the curtain rise on a new era in motion pictures. World famous actors, playwrights and directors have joined in an uncommon enterprise: to bring the great plays of Broadway and London on film to men and women everywhere.

We invite you to take part in

EIGHT ENCHANTED EVENINGS

(OR EIGHT
MARVELOUS
MATINEES)

A SUBSCRIPTION SERIES OF EIGHT, TWO EVENING AND TWO
MATINEE PERFORMANCES EVERY MONTH, OCTOBER THROUGH MAY.



Movies

Pinter anger presented with clarity

By Gene Siskel

HAROLD PINTER doesn't waste words. Not a single word. In his 1973

What is their relationship to each other? What is this dingy room that

TRIMMING

man's youngest son. "I'm not an old man," the old man pleads as he crawls toward daughter in law (wife). "I hear me?" he cries. "I hear him; yet I don't care his

confusion, anger, and emotion in 1957 when it was New York Drama Critic and Tony award best dramatic play on way. It is likely to arouse same emotions today. local opening presents the American Film Theatre's (A.F.T.), a new series of eight plays as film.

day, October 20, 1973

'Homecoming' Brilliant AFT Start

By EDWARD L. BLANK
Press Drama Editor

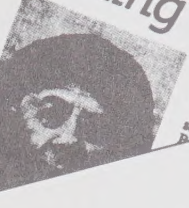
Playwright Harold Pinter can be fascinating and mad-denizing at once.

His characters and dramatic situations lull an audience into complacency. Then he turns everything upside down and inside out.

In Pinter's plays, the characters commonly swap roles mid-way. What we were surest of at first becomes untrue.

Even when we can conclude he's merely an extreme sides actor's nature becomes

'Homecoming' Strong



pauses, where without making stop abruptly. The

Atlantic Journal and CONSTITUTION SUNDAY, OCTOBER 28, 1973



'Delicate Balance' Movie by Albee Truly Brilliant

By GREGORY JAYNES
Contributing Arts Editor

Someone should hermetically seal a print of "A Delicate Balance" for opening in about 1,000 years, if anybody's still around.

"At this time," the attached note could say, proudly, "this is one of the best things ever done on film. Hell, this is one of the best things ever done."

On second thought, forgive the gimmicky beginning and try to accept it that the first of eight offerings from the American Film Theatre is a remarkably fine production to support the effort.

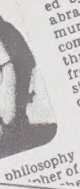
There are others in the film—Joseph Cotten, Lee Remick, Kate Reid—who give good showings dwarfed by the showings of Albee and Scofield.

If one were to find errors, the film could be faulted for occasional lighting and photography blemishes as it pronounces the film.

It is not a casual and audiences who Monday night walk away feeling battered by work.

Ely Landau, organizer of Film Theatre, finger at the not expressing the series.

Tickets are \$24 for matinee



philosophy

tween the visiting husband and wife. You can be angry and by the father's equally abusive shouts and murmurs—knowing, quite why, comprehending, quite why, that both spring laugh and simply, you can laugh and cry. It is necessary then to have all the trailing strings tied off. Only sentimentalists believe that "happily ever after" or its opposite really lasts longer than 20 years in the world just

The Critic's Chair

It's as Fine a 'Homecoming' As Money Is Able to Buy

By ERNEST SCHIER
Bulletin Movie Critic

THE BOLD experiment of bringing plays on film to theaters, and anyone else sporting enough to put up the requisite cash in advance of the series of eight productions, will be launched in all tomorrow night.

There has been all much secrecy and about the finished production. The American Film Theatre has surrounded the gate laps. Ely Landau, conceived the idea, been backed with American Express, thespian, forged what his own billed as "in the shoot" in the three

in this at the three, which lected the afternoon, er's own county piny film is w

project and ary pros- singly dis

ma is guaranteed to test the appeal, if not the value, of Landau's series, it is "The Homecoming." Pinter's play while not precisely inscrutable, certainly not in general is a difficult work for general audiences, one that is open to interpretation while seeming

for the change of medium. Why not adapt, rewrite and alter to suit the screen? Only Landau can answer that. But what this first production shows is a perfect record of a difficult play.

"THE HOMECOMING" is set in a house in a working-class section of London. The house is ruled by old Max, a foul-mouthed rascal who about on a cane he of- fensively against his brother, is ag-

Western civilization, or something as simple as a reaction to the commodity value of the world. The woman calmly agrees to leave husband and become household mistress, as part-time prostitute. husband, after mildly ing, returns to the States.

IF PINTER has at play it is only min- is essentially an- tails the printed wo- The advantage camera offers, e living room v place.

4-J—THE SUNDAY NEWS—Detroit, Nov. 11, 1973

'The Iceman Cometh' Faithful to O'Neill's m

THE ICEMAN COMETH, an American Film Theatre release, produced by Ely Landau, written by Eugene O'Neill, directed by John Frankenheimer, photographed by and evening performances Monday and Tuesday at the above. Studio and Wyandotte areas.

LAST: Lee Marvin (as Hickey), Fredric March (Harry (Hupp Kaimor), Bradford Dillman (Willie Brown), Sorrell (Don (Pearl's Evans, Evans (Cora), Martin Green (Cotton), Moses Gunn (Joe Kohl), Clifton James (Pat McCord), John McMillan (Jimmy Tomorow), Steven Pearlman (Chuck), Tom Post (Rocky) and George Voskovec (General).

By KEN BARNARD
News Film Critic

Director John Frankenheimer and a superlative cast have Eugene O'Neill's "The Iceman Cometh," a vehement Theatre's initial season.

The tragedy, set in a

drinks on Hickey and a sen- taking however brief notice their fellowship, but such a wretchedness and hostility Fredric March as Harry's portrait of a man befoiled by years before.

Larry's self-deceiving pose who comes to H-

Rocky Mountain News Wed., Oct. 31, 1973, Denver, Colo.

'Iceman' Launches Unique Film Series

STAGE REVIEW
By DAN SULLIVAN
Times Theater Critic

I was a little wary about the American Film Theatre. Great plays on the screen, indeed. What else had the movies been promising us since about 1915 and what, typically, had they given us? "The Taming of the Shrew," with additional dialog by Sam Taylor.

I also wondered where AFT's publicists got the extraordinary idea that American audiences these days, and I quote, "are generally unable to see worthwhile plays, except by coming to see them, the Guthrie Theatre, the New York Theatre, the

The American Film Theatre today launches its unique subscription series of eight new films drawn from major contemporary plays. Largely financed by American Express, the films will be screened at monthly intervals in more than 500 theaters in the U.S. The series opens locally with John Frankenheimer's version of Eugene O'Neill's massive drama, "The Iceman Cometh." Here are parallel reports from The Times' movie and drama critics.

MOVIE REVIEW
By CHARLES CHAMPLIN
Times Entertainment Editor

"No play is too long that audience," Eugene O'Neill

the old chauffeur who a family secret. Daily these men is a rou mutual carping, insult jokes and recrimination

Into this hostile w turns a third son Ted (as Jayston), along wife (Vivien Merchant) also Mrs. Harold Pinter has never met her family. In the no

now seemingly real- land of the film it ers are drawn into storm. Only dem- spirit and the flesh

PINTER's be- because they are less than recogni- rather like nigh- tures of twist- calm resignation that they are more than hun- tons of ourse- willing to take- can also be t- laugh. The film- clous debut- ch

WRIGHT help: Paul sensitive, ag- ch Max, who still leaver in his household: I an- the witty sar- with underw- Raby

②
ZERO MOSTEL
GENE WILDER
AND KAREN BLACK
IN
EUGENE IONESCO'S



**Rhino-
ceros**

A FILM DIRECTED BY
TOM OHORGAN
SCREENPLAY BY
JULIAN BARRY

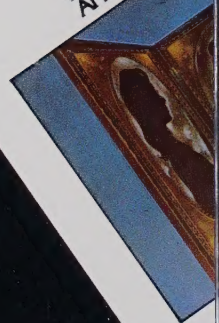
④
ALAN BATES
JESSICA TANDY
RICHARD O'CALLAGHAN
IN
SIMON GRAYS



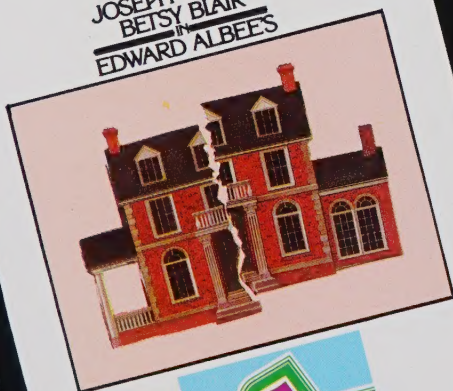
Butley

A FILM DIRECTED BY
HAROLD PINTER

⑥
THE NATIONAL THEATRE
COMPANY OF ENGLAND
ALAN BATES
LAURENCE OLIVER
JOAN PLOWRIGHT
IN
ANTON CHEKHOV



①
KATHARINE HEPBURN
PAUL SCOFIELD
LEE REMICK
KATE REID
JOSEPH COTTEN
BETSY BLAIR
IN
EDWARD ALBEE'S



**A
DELICATE
BALANCE**

A FILM DIRECTED BY
TONY RICHARDSON

⑤
STACY KEACH
ROBERT STEPHENS
HUGH GRIFFITH
IN
JOHN OSBORNE'S



Luther

A FILM DIRECTED BY
GUY GREEN
SCREENPLAY BY
EDWARD ANHALT